

Heil is 1175

Villains at work

By Julian Symonds

FRANCIS ILES :
Malice Aforethought
287pp. £3.95.

Before the Fact
352pp. £4.20.
Collancz.

Anthony Berkeley Cox, who died in 1971 at the age of seventy-seven, was an odd character. He was living the last twenty years of his life, after his writing career was over. It had been ended, it was said, by the inheritance of a large sum of money from his father, who found him with no need for money. He still took an interest in the Detection Club which he had helped to found, and reviewed crime novels. In this period he wrote a critics' circle, played host to reviewers at occasional meetings in Hamilton Terrace flat. Friends are likely to receive at Christmas a collection of his own crucifixions and bad Americanisms, and he is respected for his own acknowledgment of them, but also regarded as a joke. He suffered from asthma, was liable to disconcert anybody carrying on a conversation by suddenly placing a chair over his head, pumping away a little rubber bulb and then drawing deep breaths, and then making both real and symbolic masks of a disturbingly shy and secretive behind his ruddy-faced geniality.

Anti-Gaullism

By H. R. Kedward

CATHERINE GAVIN:
None Dare Call It Treason
 285pp, Hodder and Stoughton, £4.50.

Catherine Gavin is a novelist with a mission. In the second of a highly readable novel series, *Le document de France* after its publication in 1940, she draws up a passionate indictment of General de Gaulle. There is something of the grandiose modesty of *Les Misérables*; but rather than the rhetoric of *Le Livre de la Vierge*. Whenever possible the author uses the methods of Nizami with their directness, and the *Le Livre de la Vierge* style of Gaullism, and de Gaulle and his associates. Colonel Passy are seen as no less than the Gestapo. There are barely interesting details in the war against Germany, but show a level of savagery, crude, and tyrannical. But the reader is well prepared for the crudity at the end on which the crudity of the novel will climactically rest.

[illegible]

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By Ernest Gellner

synthesis, as the title of the first edition implies. However, the relation is not symmetrical. India is not unique, however well it expresses or pushes to its limits a certain vision of man and society, whereas we are. But each of the two volumes is part of an overall sociological enterprise, which in the end is to be the effort to understand the distinctiveness of India, but of modern society. The enterprise is not yet com-

This part of it is carried out in two stages. There is an introductory and extremely superficial critical discussion which relates the oppositions or contrasts: equilibrium / disequilibrium, individualism / heterogeneity, economy / polity. The overall conclusion is that we can understand it correctly only if we understand it as a contradiction that is the mark of a system because it is antagonistic, individualist, and can be separated from the economy and the polity, and has a tendency to subordinate the latter to the former. In this sense, Duménil serves, very many times, as an academic Marx: he is a Marxist without knowing it, while Marx himself is on the side of our unique model, without clearly seeing either.

My thesis, which I propose to
here, is that Marx is essentially
individualist. . . . As I wished
draw a sharp distinction between
sociological thought (in my view
essentially holistic) and economic
thought (essentially individual-
istic), I was led . . . to conclude
that he is not an economic soci-
ologist, but a sociological econ-
omist.

Marx did not quite see that he was one of us: "My thesis is that the feudal world and of the discovery between it and what followed and that his insights remained untried and did not develop theoretically because the theory focused on the contrary on the continuity between the two eras." After an initial elaboration of his thesis Dumont proceeds to illustrate his discussions of the thought of Quesnay, Locke, Mandeville, Adam Smith

The most striking thing about this volume is that, as it stands, it is not, at any rate yet, a kind of counterpart to *Homo hierarchicus*. That work was an anthropological or sociological study which happened to argue for the pervasive importance of an ideology in a concrete society. The present work is a study of the ideas and values of

In other words, if *Homo hierarchicus* was the study of an ideology incarnate in a society, *From Manuville to Marx* is a study of a dismembered ideology, located in some intellectual Platonic heaven. This book relates to reality only through the contention that this is indeed our vision, and through the pregnant contention that it is unique. This suggestion does on the one hand incite us to the search for those features of our social

But our vision is not internally simple, it contains various separable elements. Do all their negotiations come together in other societies? The author seems for instance

lumpsumed by the notion that Muslim traditional civilization was in some measure egalitarian without ceasing to be holistic. But what then justifies that constancy of human societies which is the contrast of our eccentricity? Does it mean something substantive, or merely the fact that they are all unlike us? One feels that Dumont vacillates between treating Indian caste as one specimen among others and as a paradigmatic antithesis. The argument for treating it as one case among others is obvious. But the argument for treating it as the model also had a certain force. It is the holism that Dumont here implies holistically; and the holism is most visibly manifest in the most visibly unique society of the most visible society. The very last sentence of the book—does its position give it

greater authority than the others? — seems to imply that we should look at the diversity of other societies, rather than at their shared dissimilarity from us. And yet the preceding pages castigate Marx for not seeing consistently enough the uniqueness of the bourgeois order.

The link between perceiving economy-as-distinct and egalitarianism appears to be this: it was the break between control of land and social power which made possible the modern notion of wealth, dissociated from social position. Relationships between men and men are replaced by relations between men and things. These then mask relations between men, and men become formally equal.

Dumont's preoccupation with Marx seems to me justifiable as an exercise in the history of ideas, but hardly as a contribution to the understanding of our own time and of it, opinions. I am prepared to believe that Marx took over both the communism and the individualism from Adam Smith and other predecessors, and was well facilitated about it. (Dumont even cited a fascinating remark of Marx's which seems to predict that if we renounce domination by things, we will return to domination by men.) But, as a political and illusory solution, the idea that in the next day be dominated neither by things nor by people, by neither market nor state, is hardly of any help.

The idea of a distinct economic sphere, which is indeed historically eccentric, seems to me to be rooted in very special, idiosyncratic conditions. The technology of early capitalism was so feeble that it allowed slaves and the state to leave it alone. I would also remark that there are few ways in which a man can be more innocently employed than in making money, was only possible in a social order in which such a man would not use wealth to replace authority, nor disrupt his employment in attending wealth, and authorities would not substantially take pre-emptive action to deprive him of his wealth before he deprived it of power. Astonishingly, these conditions seemed to be met at one time and in one region, but this must have been a miracle.

In our time, such a separation of economy and polity is no longer feasible. We can only hope to retain its political-cultural and spiritual offshoots, including that individualism which, Duménil insists, Marx shared, but which he supposed could one day be sustained without protection from conflict. But we need to think about how the polity may be controlled and directed by the economy; the idea that we could manage without either polity or division of labour, and thus both end and keep our individualist cake, is worthless. The egalitarianism we retain, in its real present and social bases, is quite different. One must hope that Professor Duménil will also turn his attention to these

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ART

Beyond monks and martyrs

By Nigel Glendinning

JULIAN GALLAGHER and JOSÉ GUDIOL:
1798-1661
Translated by Kenneth Lyons
415pp (with 524 illustrations).
Sacket and Warburg, £18.

Zurbarán has long been a tangible presence in Spanish art—a quietly impressive, well-addressed individual—in the second rank. He used to have to be looked for in the shadows of the more obviously commanding figures of El Greco, Velázquez and Murillo. But in the past forty years or so, scholars have begun to seek him out, wanting to get to know his life and work better, and anxious to replace the worn-out tag of Spanish "Caravaggio" with something more indicative of personality and character and quality. This book by two well-known Spanish art historians, Julian Gallagher and José Gudiol, is the latest contribution to the re-examination of the man and his art. The recent line of research on

the total holdings in the Gallery. A strong impact was inevitable, and the artists more particularly caught the eye and fired the Roman imagination. "St. Ursula", holding her arrow in her breast, was singled out for reproduction, although in fact only about a quarter of the Zurbarán subjects in the Gallery involved martyrs or penitents, and fine dress and landscape backgrounds should have alleviated the sense of gloom in the others. Yet in England too, both Richard Ford and Lord Heskethurst appear to have responded to subjects which reflected Zurbarán's peculiar power in handling suffering and abnegation. The former owned the magnificent "St. Sebastian" now in the Wadsworth Atheneum in Hartford, Connecticut; the latter, three single-figure meditative or penitential subjects: "St. Francis", "St. Jerome" and "St. Benedict". Of course, for these as for other owners, there was the appeal of realism also, duly praised by Stirling-Maxwell in 1848 and by other critics. Among the painters, Courbet took a hint for a method of wrapping a large composition from Zurbarán, as Jonathan Brown has shown, and Cézanne echoed his work in a painting of a monk.

The current view of Zurbarán is naturally more complicated. The oeuvre itself still expands and contracts at the edges at the hands of different cataloguers, and sometimes unvaried wonder and conviction most of us have a question-mark put against them. Soría listed 234 items in 1953 (although admittedly he did not separate out the individual paintings in his pieces); Gudiol reached a peak of 612 (and 627 including followers of Zurbarán); Gudiol and Frutkin cut this back to 590 in 1973. These different catalogues have highlighted different aspects of Zurbarán's work, accentuating stylistic development, while Gudiol set the work within the context of Spanish painters of monastic life. Subsequently Miquel Gregori re-listed Zurbarán in Spanish monasticism. By comparison, Julian Gallagher's study, which precedes the present catalogue, is broad-based and in general eclectic. But it also tries a new tack or two.

St. Gallago steers Zurbarán in a more physical direction than is usual. He argues that the artist was not so much mystically inclined as restricted to religious subjects by the patronage available in Seville; a restriction from which Velázquez was able to escape by going to Madrid. The artist's life suggests that Zurbarán preferred the seclusion of monasteries, the proportion of three to one. And instead of focusing on the ego of his patrons—which Jonathan Brown thought might reflect a certain timidity on Zurbarán's part—St. Gallago underlines their numbers, and implies that the artist was unwilling to burn. He explains the difficulty that scholars have had in identifying the subjects of some of Zurbarán's religious paintings quite convincingly in terms of his preference for visual rather than literary stimuli. He also finds a use in Zurbarán for theatrical arrangements, with saints that are splendid figures from a parade or procession, and allowing rather than holy. Even Zurbarán's occasional clumsiness in handling groups or designing compositions is

put down to his appreciation for physical things. By neglecting the interrelationships between figures or objects, Zurbarán emphasizes their corporeity. St. Gallago takes the argument a stage further, indeed. The work seems inauthenticity as a result of the absence of grand rhetorical gestures, and when Zurbarán ceases to be clumsy he comes near to losing some of his grace and attractiveness.

There is clearly some special pleading here, and perhaps less sense of development and change in the artist than Jonathan Brown or Soría earlier, have given us. But St. Gallago has certainly provided a lively and sensitive study, with valuable points about Zurbarán's use of the pictorial-invention technique, for instance, his fondness for representing Christ's passion indirectly, and his tendency to invent locations without any sense of their total spatial environment. When he has an original interpretative line, as he has on the superb "St. John" in the Norton Simon collection, which he sees as an offering of fruits to the Virgin Mary, he argues his case persuasively and with tact. In consequence, the study leads the reader back continually to the paintings themselves, with a sharper awareness of interpretative possibilities, and some new ideas about the artistic temperament behind the work.

The catalogue by José Gudiol is, by comparison, disappointing. There is no discussion of differences in dating, in relation to the conclusions of earlier scholars, and too many of the works that have not appeared in previous catalogues are thinly documented. Some are not reproduced; and others have no measurements, let alone any details of provenance. A sense of work in progress rather than completed to the scholar's satisfaction too often supervenes. Some paintings are unnumbered, and some photographs are old and misleading. A particularly inaccurate photograph is provided for example, of the fine painting of "St. Rufina" in the National Gallery, Dublin. The plinth at the left with an inscription on it, surrounded by a putto, is quite invisible in the photograph reproduced here. Yet the detail is surely significant, since it relates the painting in question with two other Spanish works with similar details at least: one in the Ringling Museum, Sarasota, for instance, another (attributed to Bernabé de Ayala) in the Museo Goya at Castro.

These are serious shortcomings in a work of this kind, and there are other regrettable omissions. There is no attempt to deal with the vexed problem of Zurbarán's participation in Zurbarán's assistants or his son Juan; no contribution to the question of differences between the work of the master himself, his followers and pupils. It is also a pity that there is no index of owners; such things are useful for those who are interested in the history of taste. Nevertheless, although some of the stylistic issues have been better handled by Jonathan Brown, whose excellent book has not been superseded by the present study, there is stimulating matter in the introduction, and the illustrations—which are generous in size and number, though often poor in quality and misleading in colour—meet some of the scholar's present needs.

Schofer has consistently set himself against the interpretative method of Panofsky's "iconology". In which (as he argues) the pictorial signifiers are no more than the signified, and the signified is not so much mystically inclined as restricted to religious subjects by the patronage available in Seville; a restriction from which Velázquez was able to escape by going to Madrid. The artist's life suggests that Zurbarán preferred the seclusion of monasteries, the proportion of three to one. And instead of focusing on the ego of his patrons—which Jonathan Brown thought might reflect a certain timidity on Zurbarán's part—St. Gallago underlines their numbers, and implies that the artist was unwilling to burn. He explains the difficulty that scholars have had in identifying the subjects of some of Zurbarán's religious paintings quite convincingly in terms of his preference for visual rather than literary stimuli. He also finds a use in Zurbarán for theatrical arrangements, with saints that are splendid figures from a parade or procession, and allowing rather than holy. Even Zurbarán's occasional clumsiness in handling groups or designing compositions is

De la peinture comme de l'autre (ceux de la littérature qui est toujours en cours d'écriture) ce qui la constitue est peut-être d'abord ce qui n'en est pas, la complexité (et non la simplicité) de ce qui se veut, qui voudrait qu'il se laisse vaincre avant de travailler et avant de savoir qu'est la signification: la fabrication du signifiant; car ce n'est pas du signifié qu'elle fabrique, qu'elle utilise, qu'elle dérive opérationnellement, sans pouvoir jamais dire quand il s'agit d'un qu'il n'y a plus rien derrière, mais qu'il navigue sur l'écriture. C'est ce qui, peut-être, n'appartient qu'à la peinture, pas de batterie qui s'en saisissent, c'est un pouvoir de Phéax: d'un texte sans répétition mais qui se pluralise sur des fois uniques.

Of course the counterpart to this rigorous position is Schofer's extraordinarily rich meditation on the aspect of painting which is least susceptible to categorisation by "mapping", and the signified: that is to say, its material basis in colour. It is strange that the only British analogy for his pursuit of colour through the "material" (and not the "spiritual") should come from a work over a century old: Ruskin's extraordinary footnote to the chapter "The Hesperian Alps" in the fifth volume of *Modern Painters*. And, from the present century, there is always Adrian Stokes to remind us of the irony that it is in French texts such as these that we must look for recent insights in the psychoanalytic interpretation of the tradition.

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Surfaces without secrets

By Robert Melville

ROSALIND E. KRAUSS:
Passages in Modern Sculpture
308pp. Thames and Hudson, £9.50.

Rosalind Krauss could declare like Oscar Wilde that "it is only shallow people who do not judge from appearances": she believes that, ideally, modern sculptures are composed entirely of surfaces, impenetrable in the sense that they harbour no secrets. They must not give visual access to an interior form or hint in any way that an unseen interior force may have formed the surfaces. Examples are hard to find, and *Passages in Modern Sculpture* records her search for this rare species. It is conducted like a journey, but unlike the travels of plant-hunters it covers more time than space and stretches back into the nineteenth century to gather in Medardo Rosso and Rodin.

The journey begins in the 1880s and runs on to the 1960s. In the course of it she comments on about two hundred works and provides photographs of them all. In every case the sculpture was avant-garde at the time it was made. Few of them conform to her ideal but she scrutinizes them with a very sharp eye, and since she has an outstanding ability to describe what she sees the descriptions themselves are often remarkably illuminating.

She perceives in Medardo Rosso's beautiful early relief, "Mother and Child Sleeping", the evidence of a

desire to make us conscious of the unseeable side of the mother's face, which is in profile but raised just enough to cast a shadow on the face of her child. One's attention is drawn so inescapably to the "presence" of the hidden cheek that one is scarcely aware that one is not seeing the entire face. Rosso's expressive use of cast shadow brings to mind the shadow cast by an unseen statue in Chirico's proto-surrealist "Mystery and Melancholy of a Street", but in Ms Krauss's view the unseeable side relegates it to a traditional mode of beholding, and I can see, rather surprisingly, that in relation to certain works by Rodin and in the context of her demand for total visibility she is not to be argued with.

The "self-sufficiency and opacity" she admires in Rodin's work is almost perfectly exemplified by his monumental effigy of Balzac. The figure is enclosed in a huge dressing-gown which covers his feet and which provides scarcely any sign of the body beneath it. Even the hands are hidden; he is holding the gown together from inside and the empty sleeves drop down. The body thus becomes a full plinth head on top of it, and Ms Krauss quotes with absolute approval Rilke's description of the head as something entirely apart from the body, "living at the summit of the onlets of water". The word "living" is irrelevant to the statue but it leads Ms Krauss into the bold contention that Rodin's engulfment of the body expresses the idea that Balzac the writer "moulds his own flesh into a columnar support as though his genius, concentrated into the contracted features of his face, were being held aloft by a single act of determination". I think what is missing here is a more detailed description of the modelling of the head to support her romantic outburst. As it is, it becomes clear as her book proceeds that, in taking the Balzac as the prime example of a new approach to sculpture which puts no regard to inner structure, she has in mind the treatment of the body with or without anything on top. It is this plinth-like effect makes one wonder if the Balzac was being parodied by Brancusi when he used massive and elaborate stands for small, almost featureless carvings.

Ms Krauss finds in a late wax-over-plaster by Rosso—the "Ecce Puer"—an entirely externalized work which brings him close to the spirit of Rodin. It is based on Rosso's glimpse of a boy, partly hidden behind a curtain, listening to the conversation of adults. Their eyes meet for a moment and the boy draws back in confusion. Rosso captures in a soft blur of wax this "visual mellow of drapery, shadow and expression" and Ms Krauss persuasively adds: "The surface that obscures and shrouds the image simultaneously carries the meaning of the boy's expression. Ecce Puer begins and ends in this surface: nothing is implied beyond it." The Rosso was completed in 1907 and a couple of years later, Matisse made "The Sorcerer", a marvelously thin, comical, boneless wonder of a girl, resting a bend in her arm (there was no elbow) on a lumpy column. Her limbs were treated as undifferentiated rolls of clay exactly like some of Rodin's quick studies of movement.

Matisse's Cubo-constructivist relief of 1914 differs in quite a different way a disorientation to suggest that they have inside, and pass the lost with flying colours. Boccioni's "Development of a Bottle in Space", in which he makes a static bronze object "conceptually" revolve, fares less well. After a brilliant description of its complexities and a warm appreciation of the artist's intellectual prowess, Ms Krauss finds that the probe to the core, revealing a central concavity which seems to have been conceived as the soul of the bottle, puts it firmly into the pre-Rodin past. But in retelling the factual story of the birth of Futurism she gives us the glimpse of a figure which, if it could have been instantly mimed, might have been conformed to her ideal. Marinetti, one of those friends had spent the night in one of his tastefully furnished rooms talking about machinery and the hi-tech age, and had at last, quite quietly, "Suddenly, the silence is

broken by the harsh noise of trams under the window. Marinetti jumps up and invites his friends to meet the dawn in fast cars, shouting "There is nothing to match the splendour of the sun's red sword, slashing for the first time through our midnight gloom." Then driving at breakneck speed, he survives to avoid a collision and overturns into a ditch. Never forgetting for a moment that he is a poet, he cries, "Oh maternal ditch, almost full of muddy water! Fair factory drain! When he emerged his appearance was a good augury for futurism. From head to foot he presented a surface of industrial sludge."

In her most extraordinary chapter, Ms Krauss arranges an unholy alliance between Duchamp's readymades and Brancusi's sculpture. She illustrates three of the readymades: the snow-shovel called "In Advance of a Broken Arm", the urinal up-ended and re-named "Fountain", and the "Bottle Rack" which retains the name of its function. She stresses the apparent gulf between these things and Brancusi's sculpture, but only in order to surprise us with a dissertation on their togetherness.

Duchamp's objects, selected from the "almost infinite number of items that passively filled the space of his everyday experience", were "clearly not fabricated or constructed" by him. On the other hand, a great many of Brancusi's sculptural objects were of wood or stone, "making the task of transforming the raw material one of arduous and patient labour". She adds demurely "we are tempted then to place these two figures in mutual opposition". She begins the U-turn by quoting the highly questionable assertion by Sidney Geist, in his book on Brancusi, that the sculptor's work "early and late is styleless". It is meant as praise, and Geist backs it up by remarking that self-effacement is the general aim of the classical artist. "At this point," says Ms Krauss (with-out actually claiming that the readymades are classical art) "one finds oneself in an area of almost insidious overlap between Brancusi and Duchamp."

She then comes to the astonishing and in my opinion quite reprehensible conclusion that the featureless, ovoid form in polished bronze made by Brancusi round about 1924

is, like Duchamp's readymades, a "found object", a form that is "in a real sense given to Brancusi rather than invented by him". By saying "in a real sense" she must mean that after finding an ovoid bronze lying about somewhere he took it home and polished it up, which is absurd. This bronze is the final parting down of a long series of sleeping heads, first seen in Rosso's "Mother and Child Sleeping", in which the features of the face are progressively smoothed away as if withdrawing in sleep, leaving only the slightest tokens of them on the surface, and at the same time becoming increasingly detached from the idea that the head was ever connected to a body. Perhaps she has been misled by the title he gave it, "The Beginning of the World".

At the end of this chapter she says: "It was not until the 1960s that Duchamp's concern with sculpture as a kind of aesthetic strategy and Brancusi's concern with form as a manifestation of surface assumed a central place in the thinking of a new generation of sculptors." She is referring to the Minimalists. However, before they arrived on the scene many other sculptors were at work, and Ms Krauss continues her "case studies", taking care only to examine works by sculptors who were very highly regarded: Gabo, Pevsner, Hepworth, Moore, Giacometti, David Smith, Caro. She refers only to Giacometti's Surrealist sculpture because, as she remarks in her introduction, "a decision to depict primitivist form by means of a vocabulary is not central to the subject of this book". She has an intimate knowledge of the work of David Smith and her account of "Totem and Taboo" is fascinating. But even after brought year in year out to the attention of these sculptors, they all combined in one way or another to tamper with their inorganic materials, shaping and transforming them as if they thought they were making them more significant.

In the 1960s, the Minimalists began to insist that the uniqueness of inert materials should be respected by refraining from shaping them. Ms Krauss seems to hold the opinion that this is a

great gain in morality, and is no doubt that it can be at least a purification of art. After all, the Duchamp and Andy Warhol's stacks of boxes have a vulgar, over-the-top, but Carl Andre's new styrofoam plans, copies and firebricks are, as he rightly says, "elements in a quest for a specific kind of beauty". The rectangle of bricks collected by Andre now belongs to the Time of perfection, two qualities, sufficiency and opacity, which admirers beyond any other to the work of Rodin and, furthermore, the firebricks, not been messaged about that modelling clay. But the use of an arrangement that called ornamental would be firebricks into an arrangement. Ms Krauss explains the solution:

Mass production insures object will have an ideal shape, allowing no real relationship among. Therefore, the composition of these units are determined by their own internal logic, not by the artist's hand.

If I am not thinking of the mending the Soviets to give consideration to Minimalist thoroughly materialistic that to Surrealism. Realism is the fact that Andre's boxes kept together by a kind of any kind might suggest are in free association; Ms Krauss's kind of idealism, however, and dangled by analogy for the firebricks, none other than the real in *Marcel's Way* (the first which restored Pross to his hood in Courmayeur); as he gestured to her by his modest effect that may be all over itself on us all in another material object. I think, said Pross, "each chance whether we come to before we die, or whether we encounter it. There is no Krauss's mode of that makes me hesitate to be tedious.

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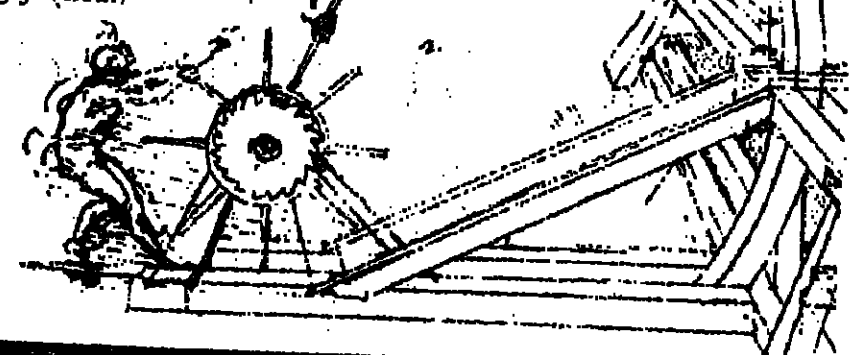
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The souvenir trade

By J. B. Donne

DOROTHY JEAN RAY:
Eskimo Art: Tradition and Innovation in Northern Alaska
320pp (with 307 illustrations), Washington: University of Washington Press (distributed by International Book Distributors), £17.50.

Two hundred years ago, on Thursday, July 16, 1778, Europeans set foot on the Alaskan mainland north of the Aleutian Islands for the first time when Captain Cook sent a landing party ashore at Cape Nevelsk to take possession of the days later contact was made with the local Eskimos, who exchanged "dresses of skins, bows, arrows, and pieces of dyed barkcloth from even. Cook wrote the earliest description of an Alaskan artifact found in situ—a sledge, "admirably well constructed and all the parts neatly put together some with wooden pins, mostly with twigs or lashings. There had entered the historical period, and the foundations of Alaskan ethnography had been laid."

It is this period, from 1778 to the present day, and this area, stretching from Point Barrow, that Dorothy Jean Ray is concerned with in her first book, *Artists of the Tundra and the Sea* (1961). Mrs Ray deals principally with contemporary Eskimo artists, and she certainly looks far back to the archaic.

logical past for the roots of a tradition. Subsequently, in *The Eskimo of Bering Strait, 1650-1898* (1975), she presented a scholarly historical account of the culture changes that took place from the time of the first contact up to the Nome gold rush of 1898, making excellent use of Russian sources and referring back to the pre-contact reports of the Cossacks, mainly from the Chukchi. Loading naturally out of these two earlier works now comes a history of North Alaskan Eskimo art over the past two hundred years.

Mrs Ray divides her material into what she calls "traditional art" and "modern art", which can in turn be attributed to a historical period. No precise date can be given as a watershed, but it is clear that a profound change occurred in Alaskan art, particularly carved and graphic work, during the 1890s.

However, throughout the nineteenth century one can perceive the increasing influence of the preferences of white traders and officials on both the kind of object produced and the manner of its decoration. In graphic art, mythological creature scenes and the representation of European objects. Then the fuller, larger and more detailed in their clothing and other attributes. Around 1870 there evolved the well-known Eskimo carved and engraved figurines up to the turn of the century when it suddenly gave way to the ivory cribbage-board, so popular among the gold-seekers.

Most Alaskan art was now being produced for sale.

In 1898, the influx of gold-seekers hosted the market but produced a new demand for less souvenirs—carved and carved, cigar-holders, belt buckles. (Today's Eskimo pin-cushions, key-rings and soap-dish covers were dropped, except in the certain masks which were for sale. (Masks, anyone?) appeal to the tourist client dominated the market became more than the carving, and the market has hardly ever been back.

Glancing once again at the remarkable collection of photographs which Mrs Ray's book, one finds it contains compare twentieth-century art with what went before. It is a striking example of jewellery: it is the work of the hand, not the machine. But Mrs Ray is not to be for that; indeed, she is a contemporary buyer, and she is not to be for that.

Surprisingly, apart from Himmelheber's *Eskimo Art* (1938), hardly a book has been published on Alaskan art since the late 1940s. This is the most comprehensive and up-to-date book on the subject. It is right up to date. It will be appreciated by all who are interested in Alaskan art and modern art, and it is a pleasure and often a reference.

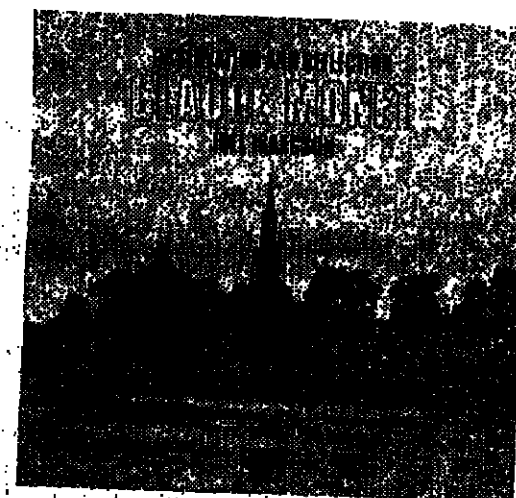


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The sceptical moralist

By J. C. A. Rathmell

DOROTHY CONNELL:
St Philip Sidney: The Maker's
Mind
163pp. Clarendon Press: Oxford
University Press. £6.50.

Although Dorothy Connell's study manages to deal with all Sidney's works in less than 150 pages it offers itself less as a general survey than a series of attempts to locate a centre of unity in the various poems of Sidney's "chameleon creativity". Dr Connell is not concerned to provide a continuous biographical narrative or a straightforward chapter-by-chapter account of his individual works. Instead she adopts a looser framework that enables her to avoid making any too rigid distinction between poetry and prose. The result, unfortunately, is a book that, while containing a number of interesting insights, lacks any overall coherence. In particular, the unhelpful skimming of *Astrophel and Stella* and the *New Arcadia* gives the book a very lop-sided look.

Dr Connell begins by suggesting that Sidney's interpreters (of whom there has been no lack in recent years) may be divided into two camps: those who, like Lilyard and Danby, present him as a moralist firmly advancing Christian ideals, and on the other hand those who, like Richard Lunn, emphasize the more secular, sceptical, and humorous aspects of his work. The thesis that Dr Connell advances, sensibly enough, is that the two views are not mutually exclusive: Sidney's moral and religious assurances and certitudes coexist in a characteristically Renaissance way with a lively and compassionate sense of the human liability to error.

A good deal of Sidney's brief career was, of course, concerned with promoting and supporting the Protestant cause in Europe, but he was never as narrowly or dogmatically Protestant in his outlook as Purke Greville's *Life* would have us believe: he was too much of a Renaissance humanist at heart for that. Dr Connell makes good use of the correspondence with Laugher to illustrate how Sidney vacillated between a determination to put all his energies into espousing the cause of militant Protestantism and a subversive desire to opt out of the world of public affairs and devote himself to writing. Sidney's mentor,

although a man of humane learning himself, had no doubt—much less doubt than Sidney himself—about where his priorities should lie. The poet was probably lured by letters reminding him not to "grow grey in the study of letters" precisely because he was frequently visited by similar promptings of conscience himself.

Some of the best pages in this study are devoted to showing how this inner debate in Sidney's mind is reflected in his works. Sidney, Dr Connell suggests, had a strongly developed (and indeed rather Erasmusian) sense of human fallibility and folly. To a considerably greater extent than either Spenser or Greville he was inclined to take a tolerant and generous view of human backslidings from the path of virtue. In a recently discovered letter he writes that "sometimes we are thinking we do well as long as we mean well". This was written in 1580 and has an obvious application to the conduct of the not-quite-virtuous-enough heroes of the *Arcadia*. *Astrophel and Stella*, too, affords ample evidence of Sidney's sometimes cheerfully unrepentant recognition of his inability to throw off an unbecoming and imprudent infatuation.

Dr Connell dissents from the view of those critics who believe, on the evidence of the trial scene in Book V of the *Arcadia* and some of the more religious *Certaine Sonnets*, that Sidney "finally condemns love". On the contrary, she argues, Sidney has a Chaucerian sense of the irresistiability of "the lawe of kynde" qualified by a characteristically Renaissance belief in love's transforming power. When, in the *Old Arcadia*, Musidorus insists that it is the head that must give direction, Pericles can reply with some spirit: "And the heart gives me life." The debate is germane to the central concerns of the romance and in his handling of the trial scene at the end Sidney, as Dr Connell points out, is determined "not to undermine either the dignity of Eucarchus, who must sit in judgment on love, or the heroism of the lovers, who defend it".

The two young princes, however, are far from paragons of virtue, and one evidence of the sophisticated structuring of the *Arcadia*, Dr Connell argues, lies in the way the "egregious foolishness" of Basilina is set in high comic relief against "the subtler foolishness of the young lovers". One of the elegiacs gently circumscribes this dominant theme:

Let our impartiall eyes a little
Our owne demerits, wond'ring shall

That hunting faulces, our selves we
did not catch.

There can be little doubt (though this is not Dr Connell's point) that Shakespeare in his early romantic comedies learnt a trick or two from Sidney's deft interweaving of parallel plots, and perhaps also from his subtle use of the disguise convention.

Sidney, Dr Connell remarks, never loses sight (in the *Arcadia*) of the fact that men are no more than "the children of the Earth". And she sees it as characteristic of Sidney's temperament that he does Sidney's temperamental claims for human potentiality. It is not surprising therefore that, in the *Apologie*, he draws back from accepting some of the more exalted notions of the poet's role and particularly from those canvassed by the idealizing Renaissance neoplatonists. The idea of the poet being possessed by a divine fury is entertained only to be subjected to gentle ridicule. Unlike most of his contemporaries he makes no exaggerated claims for the power of poetry to transcend time and, in general, he refuses to endorse the view that the poetic gift is "a maimie conferring on him special powers".

The earlier pages of this book contain much that is genuinely interesting but in the later chapters things begin to fall badly apart. An attempt to apply Flaxling's concept of "play" (from *Immo Ludens*) to the *Lady of May* is overworked and the treatment of the *New Arcadia* is extraordinarily cursory. There is a brief reference to the "massive dislocation" of the original story but no considered attempt to assess the implications of Sidney's additions and revisions. The long imprisonment episode gets scarcely a mention, and even Pamela and Philochea are only referred to in passing. Instead the reader is offered a curiously idiosyncratic discussion of Sidney's use of geographical names, accompanied by photographic reproductions of contemporary maps of the Roman Empire and Ancient Greece. Even if these latter were more legible than they are, it would be difficult to understand what useful purpose they could be intended to serve. At places such as these, more numerous in the second half of the book than the first, Dr Connell seems intent on establishing points which are, in the end, sound, quirkily academic. Ultimately, it has to be said, the book fails to satisfy because it is neither comprehensive enough to be of use to the academic public to which it is, presumably, primarily addressed, nor sufficiently lucid or balanced to serve as an introduction to the general reader.

So the question arises of why he is writing about them? His general view, semi-approval may be all right (I say it with my back to the wall) for a regular reviewer, but in the author of a book, who can choose his own subjects, it is dispiriting. If he were even passionately against them, that would be something. As it is he has the Russell Taylor blindest without the onychopodical inclusiveness.

Some of the playwrights' own comments are worth reading. Peter Nichols unexpectedly but provocatively chooses *The Frogs* as his own best play (it certainly reads much better than it played at the National Theatre) and Howard Brenton talks proudly of "my generation" (writing better plays, he says, than his elders). If it were this last one on earth I used, as a contemporary of Brenton's, to warm to this rhetoric until I realized how old we were getting.

I wonder what the younger ones think. Ten years ago I went religiously to the plays that *The Sunday Times* and *The Observer* and the *New Statesman* told me were good for me and spent most of the time being bored and incredulous by turns. The current crop of plays seems to me considerably livelier but then, of course, I have a professional interest in saying so; besides, I'm probably going ground down. Mr Kennedy, it is by saying that the immediate future of our writing looks bright, indeed of course the economic crisis kills off the theatre, in which case, it looks dark. I agree with him. I agree about a

Not indeed is Mr Kerensky very sympathetic when he gets round to these younger writers: he is continually ticking them off for excessive pessimism and negative force.

Playwrights on parade

By Robert Cushman

DJEG KERENSKY:
The New British Drama
Fourteen Playwrights since Osborne
and Pinter
276pp. Hamish Hamilton. £6.95.

There are fourteen playwrights on Oleg Kerensky's mind: Storey, Bond, Shaffer, Ayckbourn, Nichols, Brenton, Hare, Barker, Stoppard, Whitehead, Crichton, Gwy, Hampton, and Pinter. We are told, with credit, that he has read every play of every one of them. He is mainly concerned, with second-generation writers. Chronologically the strangest name on his list is Peter Shaffer, who goes back to the 1950s; in occasional, however, the best chapter in the book is one of the few writers in whom Mr Kerensky seems really interested. The general level of criticism is so perfunctory as to make John Russell Taylor's anger and *After* look profound.

Each writer is accorded a brief biography, and a table of credits. The plays are considered; Mr Kerensky's comments being interspersed with those of the dramatists themselves. Only two refused to be interviewed, and they are accorded rather dismissive chapters at the head of the book. David Storey's block force *Mother's Day* is

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CLASSIFIED ADVERTISEMENTS

Keeper of Public Records

Kew

£12,480

The Public Record Office contains documents which have accumulated over nine centuries from the administration of central government and courts of law. The Keeper, who is responsible to the Lord Chancellor for the safe custody and preservation of the records, and for the provision and maintenance of access facilities to them, is also the Accounting Officer. The duties include advising a large number of Government departments and other bodies on which records must be preserved permanently, the right balance needs to be struck between the requirements of Government and the demands of a wide variety of users. Candidates (preferably aged

at least 40) must have substantial relevant administrative experience with proven managerial qualities. An understanding of the requirements and methods of historical research is desirable and a knowledge of archive administration and record management advantageous. Non-contributory pension scheme.

For further details and an application form (to be returned by 31 March 1978) write to Civil Service Commission, Alencon Link, Basingstoke, Hants RG21 1JB, or telephone Basingstoke (0256) 68551 (answering service operates outside office hours). Please quote ref: G97563.

STRANMILLIS COLLEGE, BELFAST

PRINCIPAL: JAMES POMFRET, M.A., B.Sc., M.Ed.
(Amended Advertisement)

Stranmillis College is wholly concerned with the preparation of men and women for teaching in nursery, primary and secondary schools, mainly through B.Ed. Degree courses of 3 and 4 years. There is a three-year Certificate course in three shortage subjects only, and a post-graduate course. The College is non-denominational; there is no religious test. In September next there will be about 820 students.

The College is pleasantly situated in an attractive wooded estate of some 45 acres, in a quiet residential neighbourhood on the southern outskirts of the City of Belfast. New building projects to the value of £21 million have been completed in recent years.

LECTURER OR SENIOR LECTURER IN HANDICRAFT

Applications are invited from graduates with good teaching experience and informed understanding of contemporary attitudes to craft design and technology to teach courses leading to the Certificate of Education and the B.Ed. General degree with Handicraft as a main subject. A qualification in Applied Science would be an added recommendation, and other areas of expertise would be considered.

Salary scale: £3,279 to £6,417 plus £492 under first two stages of the Pay Code, with a further review expected from April 1st. Placing initially according to experience.

Assistance with removal expenses from outside Northern Ireland.

A form of application and further information about the College and the appointment may be obtained from:

The Secretary,
Stranmillis College, Belfast BT9 5DY.

Applications should be received not later than Friday, April 14, 1978.



CUNNINGHAMHAM DISTRICT COUNCIL

DEPARTMENT OF LEISURE & RECREATION

TEMPORARY CATALOGUER

Post Ref. No. 05/63A

Salary - APV £3,957 - £4,395 plus £520 supplements

Applications are invited from Chartered Librarians with appropriate academic and professional qualifications and experience for the above post, which is tenable for 1 year. The successful applicant will be required to prepare a catalogue to A&CZ standards of the Alexander Wood Memorial Collection of about 4,700 items, being mainly printed works dating from the 16th to 19th Century, but including manuscripts, maps, photographs, engraved prints, Council documents and others. As most of the material is of Ayrshire and Scottish interest, some knowledge of this field is desirable. An ability to type would be advantageous. This is not essential. The task, financed by a British Library Grant, will include selecting material for binding and repair and sending copies of the entries to the National Library of Scotland and the British Library. Job description and application forms are obtainable from the Director of Finance and Establishment Officer, Cunninghamham House, Irvine, Ayrshire, telephone Irvine 74168 ext. 401. Forms should be returned by not later than Wednesday, 22nd March, 1978. Post reference number should appear on applications.

Universiteit van Amsterdam
Applications are invited
for the newly created tenure-post of

reader/associate professor

in linguistics and modern English language.

Applicants should be specialists in linguistics and modern English language. The successful applicant will be expected to teach at undergraduate as well as at post-graduate level, to initiate, coordinate and supervise research, and to take an active part in the management of the department and the (Sub)Faculty. Wide experience in teaching, research and management, is therefore essential.

Preference will be given to applicants who are specially interested in the following fields:

- the relations between syntax and semantics;
- the comparative study of traditional and modern linguistic theories.

If he/she is not as yet familiar with the Dutch language he/she should become reasonably competent within the briefest period of time.

Salary: Dufl. min. 68,556,- max. 98,328,- per annum, with provisions for superannuation.

Applications, including a curriculum vitae and a list of publications as well as the names and addresses of who referees should be sent within 4 weeks, to Dr. J. J. Spa, Prins Hendrik-kade 83, Zaandam, Holland. (tel. 075 - 16 00 24). He is also prepared to supply further information. Names of suitable candidates proposed by those who do not wish to apply themselves may also be sent to above address.

HEAD OF SCHOOL BROADCASTING

The successful candidate for this newly created post will be responsible for the educational and professional self-reliance of Schools programmes in Northern Ireland and will lead a team of Producers who make Radio and Television programmes for children in primary and secondary schools. Major expansion of this programme output is planned.

Applicants must have a professional background in education, and be familiar with the educational system in Northern Ireland. They must have a sound knowledge of programme production techniques in Radio and Television, or be able to satisfy a selection board that they could quickly acquire these skills. The successful candidate must have creative talent, and must be able to provide leadership for the team of producers in the department. A good university degree is desirable. Teaching experience in a primary or secondary school, particularly in Northern Ireland, would be an asset, as would practical experience of using broadcasts as an aid in the classroom.

Salary £6,830 (may be higher if qualifications exceptional), rising by annual increments of £310 to £9,000 p.a., plus an allowance of £234 p.a. based in Belfast. Write or telephone for an application form and further details to Robert J. Pugh, Head of Administration, Northern Ireland, BBC, Broadcasting House, Ormeau Avenue, Belfast BT2 8HQ. Telephone 0232-44400 Ext. 220 or 225.



Local History Librarian

A.P.5

£4,110-£4,380 plus £312 annual salary supplement plus 5 per cent earnings supplement subject to a minimum payment of £100.92 and a maximum payment of £208.58 per annum.

Applications are invited from Chartered Librarians. This post in our Libraries and Museums Department is in a team of specialists in the Local Studies Section (covering Archives, Libraries and Museums). Applicants should be enthusiastic, energetic and interested in work with local societies and individuals.

Application form and further details from: Central Administrative Offices, Hall Place, Bourne Road, Bexley, Kent DAB 1PQ.

Closing date: 24th March 1978

Bexley London Borough

City of Newcastle upon Tyne

Education Committee

LIBRARY SERVICE

2 School Librarians

(a) St. Mary's Roman Catholic
(b) St. Vincent's R.C. and Sacred Heart R.C.

Applications are invited for two posts of SCHOOL LIBRARIAN in the three Roman Catholic primary schools of the Education Committee. The successful candidate will be responsible for the development of a library service for pupils and also for the provision of a catalogue of all Agency acquired publications, periodicals, etc. A knowledge of industry, commerce and inter-library lending would be an advantage.

Each school's Librarian has the help of two library assistants. Salary: A/C £3,225-£4,095 plus London Weighting (E456) Salary Supplement £312 and £208.58 earnings supplement. Local Government Conditions of Service.

The appointment is a full time one and Local Government conditions apply. Assistance towards the cost of removal and relocation will be paid in approved cases. Temporary housing may also be provided. If you would like to know more about the posts, please contact Mr. K. Stevens, Education Librarian, at Newcastle upon Tyne. Application forms and further particulars are available from the Director of Education, Civic Centre, Newcastle upon Tyne. To be returned within 14 days of the appearance of this advertisement.

BALLARAT COLLEGE OF ADVANCED EDUCATION, VICTORIA, AUSTRALIA

SENIOR LECTURER IN LIBRARIANSHIP

(READVISED)

\$A19,970 to \$A21,394 p.a.

Applications for the above position invited from qualified Librarians who are eligible for membership of the Library Association of Australia or equivalent. The college offers an undergraduate course for Diploma of Librarianship (Australia) and a course for Graduate Diploma of Librarianship. The Department of Librarianship has a staff establishment of 12 time positions plus support from part-time and casual lecturers. There are approximately 135 full-time students. The appointee will have opportunity to lecture at a number of levels in both courses offered. As the senior member under the Head of Department, the appointee will be involved in senior administrative duties. It will be expected that, in addition to good academic qualifications, an applicant should have had considerable experience in teaching and lecturing.

Write for details to The Academic Registrar, Ballarat Campus, M. Helen, Ballarat, Vic. 3350. Official applications must be received by 10th April 1978.

CLASSIFIED ADVERTISEMENTS

Deputy Librarian

WS Atkins Group, one of the largest integrated consultancy engineering organisations in Europe, invite applications for the position of Deputy Librarian for their technical library at Epsom. The Deputy Librarian has responsibility for inter-library loans, maintains the Standards Specifications collection throughout the Group and undertakes some cataloguing and classifying. Applicants, male or female, and preferably with a scientific background, should have an ALA qualification or equivalent and at least three years' experience of special libraries. Additional qualifications would ideally include a knowledge of French, Spanish or German. We offer progressive employee benefits, a pleasant working environment and relocation assistance (where appropriate).

Please apply with cv to Mrs GE Alhaji, WS Atkins Group, Woodcote Grove, Ashley Road, Epsom, Surrey KT18 5BW.

WS Atkins Group



Scottish Development Agency

Promotion and Information Unit

Librarian

£3,825-£4,239 plus £312 p.a. plus 5 per cent supplement (min. £2,550-max. £4,000 per week) per annum

The Agency invites applications from qualified, experienced librarians for the above post in the Promotions and Information Unit based at 120 Bothwell Street, Glasgow.

The successful applicant will be expected to develop and manage a library facility for the Agency and also to assist with an information service for the use of businessmen and others in Scotland.

Duties will include responsibility for building up a comprehensive data bank, providing an information retrieval system for staff and maintaining a catalogue of all Agency acquired publications, periodicals, etc. A knowledge of industry, commerce and inter-library lending would be an advantage.

Applications should be made in writing, giving brief career and personal details, to David Swift, Staff Executive, 120 Bothwell Street, Glasgow G2 7JP, not later than Monday, 20th March, 1978.

Scottish Development Agency

LASER

London and South Eastern Library Region

PROJECT INVESTIGATOR

for one year

EXTRA-MARC (EMMA) STUDY

(Readvertisement)

To work on and co-ordinate a study financed by the British Library Research & Development Dept. of cataloguing input of titles not processed by the British Library and related MARC services.

Salary Scale: APV £3,825-£4,095 plus London Weighting (E456) Salary Supplement £312 and £208.58 earnings supplement. Local Government Conditions of Service.

Further details and applications to: Director, LASER, 33/34 Alfred Place, London, WC1E 7DP, by March 20th, 1978.

UNIVERSITY OF ST. ANDREWS

LIBRARY BINDERY

Applications are invited from suitably qualified and experienced candidates for the post of

BINDERY MANAGER

which will be established in the autumn. The salary and conditions of service will be related to those of the national agreement for University technicians, Grade 7 (salary scale at present £4,564-£4,785 p.a.). The successful applicant will be required to plan and edit a bindery for library books and periodicals, and subsequently to operate it in a co-operative manner. The staff will initially total five, including an apprentice and a trainee book-keeper. Applications, giving the names of three referees, should be sent, not later than 30th March 1978, to The Librarian, University of St. Andrews, 17/18 St. Mary's, from whom further particulars may be obtained.

or equivalent and at least three years' experience of special libraries. Additional qualifications would ideally include a knowledge of French, Spanish or German. We offer progressive employee benefits, a pleasant working environment and relocation assistance (where appropriate).

Please apply with cv to Mrs GE Alhaji, WS Atkins Group, Woodcote Grove, Ashley Road, Epsom, Surrey KT18 5BW.

LIBRARIAN

London Up to £4,795*

The Watson House Research Station of British Gas is seeking a professionally qualified Librarian to take responsibility for the running of its special library. This forms part of the Scientific Information Centre which serves a technical staff of 280 scientists and engineers working in the field of gas utilisation. The work includes normal library duties, with the supervision of staff and responsibility for book purchasing, etc. In addition to library qualifications, applicants should have experience of UDC, preferably with a scientific background and not less than three years' experience in a technical library.

The appointment will be made at a salary based on qualification and experience on a scale rising to £3,819 plus £456 Inner London Weighting. This figure includes phase 1 and 11 pay policy supplements which are payable in addition to the salary range quoted.

Write for application forms to the Manager, Administration Division, British Gas, Watson House, Peterborough Road, London SW6 3JH, or phone Mrs White on 01-735 1212, extension 511, during business hours.

Please quote reference number WH/026.

BRITISH GAS

MORAY DISTRICT COUNCIL

DEPARTMENT OF LIBRARIES

(Archives, Museums & Art Galleries)

Applications are invited from chartered librarians for the post of

ASSISTANT LIBRARIAN

A.P.3 £3,474-£3,825 + suppl.

based at Elgin Public Library. Application forms available from the Director of Libraries, District Library Headquarters, 21 Tyock, Elgin, IV30 4XV. Closing date 25th March, 1978.

LIBRARIANS

BBC TV requires an Assistant Librarian to be based at the BBC Television Centre, White City, London W12 7PP. The successful candidate will be responsible for the running of a library service for the production of television programmes. The successful candidate will be responsible for the running of a library service for the production of television programmes. The successful candidate will be responsible for the running of a library service for the production of television programmes.

LONDON BOROUGH OF BARKING

BOROUGH LIBRARIAN'S DEPARTMENT

LIBRARY ASSISTANT

Applications are invited from suitably qualified candidates for the post of Library Assistant in the Borough Librarian's Department. The successful candidate will be responsible for the running of a library service for the production of television programmes. The successful candidate will be responsible for the running of a library service for the production of television programmes.

REDFOOTSHIRE

COUNCIL LIBRARY

HAYWARD HALL SCHOOL

SCHOOL LIBRARIAN

Applications are invited from suitably qualified candidates for the post of School Librarian in the Hayward Hall School. The successful candidate will be responsible for the running of a library service for the production of television programmes. The successful candidate will be responsible for the running of a library service for the production of television programmes.

CAMBRIDGE

UNIVERSITY LIBRARY

CATALOGUING

Applications are invited from suitably qualified candidates for the post of Cataloguer in the University Library. The successful candidate will be responsible for the running of a library service for the production of television programmes. The successful candidate will be responsible for the running of a library service for the production of television programmes.

CAMBRIDGE UNIVERSITY

PHILIPPS LIBRARY

REFERENCE LIBRARIAN

Applications are invited from suitably qualified candidates for the post of Reference Librarian in the Philipps Library. The successful candidate will be responsible for the running of a library service for the production of television programmes. The successful candidate will be responsible for the running of a library service for the production of television programmes.

CENTRAL REGIONAL COUNCIL

EDUCATION DEPARTMENT

SCHOOL LIBRARIAN

Applications are invited from suitably qualified candidates for the post of School Librarian in the Education Department. The successful candidate will be responsible for the running of a library service for the production of television programmes. The successful candidate will be responsible for the running of a library service for the production of television programmes.

CHARTERED LIBRARIAN

Applications are invited from suitably qualified candidates for the post of Chartered Librarian. The successful candidate will be responsible for the running of a library service for the production of television programmes. The successful candidate will be responsible for the running of a library service for the production of television programmes.

THE CITY LIBRARY

LIBRARY ASSISTANT

Applications are invited from suitably qualified candidates for the post of Library Assistant in the City Library. The successful candidate will be responsible for the running of a library service for the production of television programmes. The successful candidate will be responsible for the running of a library service for the production of television programmes.

UNIVERSITY OF EXETER

SENIOR LIBRARIAN ASSISTANTS

Applications are invited from suitably qualified candidates for the post of Senior Librarian Assistant in the University of Exeter. The successful candidate will be responsible for the running of a library service for the production of television programmes. The successful candidate will be responsible for the running of a library service for the production of television programmes.

ST. THOMAS' HOSPITAL

DISTRICT (TEACHING)

TOOTHING DEPT. HOSPITAL

LIBRARIAN

Applications are invited from suitably qualified candidates for the post of Librarian in the St. Thomas' Hospital. The successful candidate will be responsible for the running of a library service for the production of television programmes. The successful candidate will be responsible for the running of a library service for the production of television programmes.

KING'S COLLEGE

HOSPITAL MEDICAL SCHOOL

(University of London)

UNION ASSISTANT

Applications are invited from suitably qualified candidates for the post of Union Assistant in the King's College Hospital Medical School. The successful candidate will be responsible for the running of a library service for the production of television programmes. The successful candidate will be responsible for the running of a library service for the production of television programmes.

BEDFORDSHIRE

SCHOOL LIBRARY

YOUNG LEADER

SCHOOL LIBRARY CENTRE

Applications are invited from suitably qualified candidates for the post of School Librarian in the Bedfordshire School Library. The successful candidate will be responsible for the running of a library service for the production of television programmes. The successful candidate will be responsible for the running of a library service for the production of television programmes.

ISLE OF WIGHT COUNTY COUNCIL

CULTURAL SERVICES DEPARTMENT

LIBRARIAN-IN-CHARGE

BILBOURNE AND

CATALOGUING

Applications are invited from suitably qualified candidates for the post of Librarian-in-Charge in the Isle of Wight County Council. The successful candidate will be responsible for the running of a library service for the production of television programmes. The successful candidate will be responsible for the running of a library service for the production of television programmes.

THE UNIVERSITY OF HULL

BYNUM, JONES LIBRARY

ASSISTANT LIBRARIAN

Applications are invited from suitably qualified candidates for the post of Assistant Librarian in the Bnum, Jones Library at the University of Hull. The successful candidate will be responsible for the running of a library service for the production of television programmes. The successful candidate will be responsible for the running of a library service for the production of television programmes.

LONDON BOROUGH OF EALING

LIBRARY SERVICE

SENIOR ASSISTANT LIBRARIAN

Applications are invited from suitably qualified candidates for the post of Senior Assistant Librarian in the London Borough of Ealing. The successful candidate will be responsible for the running of a library service for the production of television programmes. The successful candidate will be responsible for the running of a library service for the production of television programmes.

DIRECTORATE OF DEVELOPMENT

ASSISTANT TECHNICAL LIBRARIAN

(Part-time)

Applications are invited from suitably qualified candidates for the post of Assistant Technical Librarian in the Directorate of Development. The successful candidate will be responsible for the running of a library service for the production of television programmes. The successful candidate will be responsible for the running of a library service for the production of television programmes.

CLAY CROSS TUNTON HALL

SCHOOL LIBRARIAN

FULL-TIME

Applications are invited from suitably qualified candidates for the post of School Librarian in the Clay Cross Tunton Hall. The successful candidate will be responsible for the running of a library service for the production of television programmes. The successful candidate will be responsible for the running of a library service for the production of television programmes.

HUMBERSIDE COUNTY COUNCIL

LIBRARIES AND SERVICES

AREA OFFICER (CENTRAL)

(A.P. 1 - 1000 p.a. plus supplements)

CENTRAL DIVISION

Applications are invited from suitably qualified candidates for the post of Area Officer (Central) in the Humberside County Council. The successful candidate will be responsible for the running of a library service for the production of television programmes. The successful candidate will be responsible for the running of a library service for the production of television programmes.

KING'S COLLEGE

HOSPITAL MEDICAL SCHOOL

(University of London)

UNION ASSISTANT

Applications are invited from suitably qualified candidates for the post of Union Assistant in the King's College Hospital Medical School. The successful candidate will be responsible for the running of a library service for the production of television programmes. The successful candidate will be responsible for the running of a library service for the production of television programmes.

BEDFORDSHIRE

SCHOOL LIBRARY

YOUNG LEADER

SCHOOL LIBRARY CENTRE

Applications are invited from suitably qualified candidates for the post of School Librarian in the Bedfordshire School Library. The successful candidate will be responsible for the running of a library service for the production of television programmes. The successful candidate will be responsible for the running of a library service for the production of television programmes.

ISLE OF WIGHT COUNTY COUNCIL

CULTURAL SERVICES DEPARTMENT

LIBRARIAN-IN-CHARGE

BILBOURNE AND

CATALOGUING

Applications are invited from suitably qualified candidates for the post of Librarian-in-Charge in the Isle of Wight County Council. The successful candidate will be responsible for the running of a library service for the production of television programmes. The successful candidate will be responsible for the running of a library service for the production of television programmes.

THE UNIVERSITY OF HULL

BYNUM, JONES LIBRARY

ASSISTANT LIBRARIAN

Applications are invited from suitably qualified candidates for the post of Assistant Librarian in the Bnum, Jones Library at the University of Hull. The successful candidate will be responsible for the running of a library service for the production of television programmes. The successful candidate will be responsible for the running of a library service for the production of television programmes.

LEEDS CITY COUNCIL

DEPARTMENT OF LIBRARIES

LIBRARIAN SERVICES

LIBRARIAN DIVISION

ASSISTANT AREA LIBRARIAN